

# ∴ MUSEUM NEWS ∴

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THE LITTLE GLEANER

Gift of Arthur J. Secor

WILLIAM MORRIS HUNT

## WILLIAM MORRIS HUNT'S LITTLE GLEANER

THE painting, *The Little Gleaner*, by the late William Morris Hunt, one of America's most distinguished painters, has recently been added to the Secor Gallery in the Toledo Museum by Mr. Arthur J. Secor.

Hunt was born in Brattleboro, Vermont, March 13, 1824, and spent his boyhood there. His father was a noted judge, and his mother a woman of rare mental power and force of character. In her earnest desire to be an artist she organized a drawing class in the family circle, and engaged an Italian refugee as teacher. Thus, from his very early years Hunt had some knowledge of drawing. He spent his college days at Harvard but only for a short time as he left for Rome before completing his course of study. There he entered a sculptor's studio, but soon decided that his talent lay with the brush and palette. Returning to America he saw a painting by Couture, the French master, which so influenced him that he hurriedly left for Paris. Couture had broken away from the cut and dried rules of the classicists particularly in that he sought for warmth of color. He also expressed considerable feeling for nature. In Couture's studio Hunt spent five years, the favorite pupil of the master and the admired and loved leader among his fellow students.

Then Millet came into his life and at the time of his visit to Barbizon he wrote of the French master: "I found him working in a cellar, three feet underground, his pictures becoming mildewed as there was no floor. He was desperately poor, but producing tremendous things."

Millet never had pupils in the strict sense of the word, although his association with Hunt became almost that of master and pupil. Often they would walk together, Hunt absorbing knowledge from the great Frenchman as they talked. He purchased many of Millet's paintings and prevailed upon his friends to buy; and to him belongs the honor of bringing Millet into notice in America.

Hunt returned to his native country and taught his pupils the lessons he had learned from the Barbizon master. Toward the

younger artists his charity was unbounded and his bearing was that of sympathy and generosity.

His figure work is reminiscent of the peasant life depicted by Millet, expressed with grace and charm.

His first portrait of note was that of Chief Justice Shaw, of Boston, which has been proclaimed the work of a master, along with his most famous ones, those of Lincoln and Governor Andrew. Hunt's portraits are seldom seen because they are largely owned in private families.

In 1878 he accepted the invitation of the lieutenant governor of New York to paint two great walls in the Senate Chamber of the new Capitol at Albany. The time allowed him was very short and he accomplished the task with great success within fifty-five days. However, the mental and physical strain was too much and his health became impaired resulting in his death the next year.

The painting of *The Little Gleaner* is that of a shy, peasant girl, perhaps of Barbizon, carrying at her side a sheaf of grain. Her lithe little form, garbed in simple peasant blouse and skirt, is silhouetted against a great expanse of rich brown harvest field just at sunset. The glow of the setting sun pervades the atmosphere, bathing the entire canvas in a suffusion of mellow golden light.

Hunt loved only the truest and best things in art. His vision was far in advance of his contemporaries and he inspired his pupils with his ideals and principles, which were embodied in the "Talks on Art" published in 1875. His teachings have had a lasting influence on the art of America.

The Boston Museum of Fine Arts contains many of Hunt's most important works, which since 1914 have been hung in a special gallery built at the expense of his daughter, in his memory. In the fall of 1924, the Centennial of his birth, the Albright Art Gallery, Buffalo, N. Y. held a Memorial Exhibition of Hunt's work, in which our painting was shown by invitation. *The Little Gleaner*, presented by Mr. Secor, is one of the finest pictures by Hunt and is a worthy addition to the gallery in which it is hung.

*Eula Lee Anderson.*





PORTLAND VASE

JOSIAH WEDGWOOD

Gift of Alfred B. Koch

## CERAMICS COLLECTION REINSTALLED

THE opening of the reinstalled ceramics gallery of the Museum will be auspicious as the first opportunity given Toledo art lovers and students to view the recently acquired masterpiece of the ceramist's art—the famous Portland Vase of Wedgwood presented to the Museum by Mr. Alfred B. Koch, one of our trustees.

The gallery has been redecorated, and with the objects rearranged, adequately labeled and a catalog to be issued soon, the department of ceramics now gives to the casual visitor as well as the student a comprehensive idea of the history and development of the art of the potter over a period of about eight hundred years.

The more or less chronological arrangement begins with Hispano-Moresque pottery. Of this beautifully patterned lustre ware, the manufacture of which was introduced into Spain by the Moors in the early twelfth century, there are in the Toledo Museum six very fine examples. Italian and French majolica show the productions of those countries beginning about two hundred years later and continuing to the nineteenth century. In the Delft section, which is a large one, there is great variety of style shown, with the oriental influence predominating. A tea service in the Italian porcelain group was made at Capo-di-Monte near Naples in the early seventeenth century and is said to be among the first true porcelain made in Europe.

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Aside from their artistic value, many pieces have interesting historical associations. One of the plates, made at Vienna, was a part of the wedding gift of the Emperor Francis Joseph to Prince Rudolph and the Princess Stephanie. Pieces from sets of porcelain made for the use of Louis Philippe and Napoleon III are displayed with other examples of Sevres ware.

Foremost among the products of the English potteries is the Wedgwood Portland Vase. This, the most important production of England's greatest potter, is an exact reproduction of the famous Roman cameo glass vase made in the first century of our era, long entombed, excavated in the seventeenth century and placed in the palace of the Pope who was of the Barberini family, whence it came into the hands of the Duchess of Portland. When Wedgwood had perfected his jasper ware, which lent itself most readily to the purpose, he desired to copy this most exquisite example of the Roman gem cutter's art. The Duchess lent him the vase and he produced fifty copies, of most careful and beautiful workmanship. The few of these vases which remain are considered by many as the finest pieces of pottery ever produced. The one presented by Mr. Alfred B. Koch is from the collection of the late Frederick Rathbone, the eminent Wedgwood authority, and will form the center

of the English group. The collection also contains other jasper vases, cameos, two black basalt busts and terra cotta, granite and Queen's ware made by Wedgwood, and some examples of Spode, Worcester, Lowestoft, Chelsea, Derby, the many Staffordshire and other English wares.

An interesting case, now in the Sculpture Court, but a part of the ceramics department and to be combined with the European earthenware when the entire collection is moved to one of the galleries provided for it in the new addition, contains early American ware. Of this coarse earthenware, heavy and usually brown in color such utensils as an inkwell, picture frame, soap dish and many kinds of bowls and jugs were made.

Most of the objects now shown are the gift of Mrs. Edward D. Libbey, though many pieces of later European porcelain came from the collection of Rev. Alfred Duane Pell of New York, who presented them to the Museum many years ago. A few single pieces have been added from time to time by other generous friends. The recent bequest of Rev. Pell will add three hundred objects to the collection, and when these have been incorporated with the present exhibit, the Toledo Museum will have a ceramics department to represent that art quite adequately.

*Nell L. Jaffe.*

## WHISTLER LITHOTINTS ACQUIRED

THE art of reproducing upon paper a drawing in black crayon made on stone, called lithography, was introduced by Alois Senefelder, a German, about 1800. This simple and new process of printmaking spread rapidly throughout Europe. In England, however, in this period influenced principally by the formal style of the Academicians and Pre-Raphaelites, almost any innovation was frowned upon, and lithographs were considered commercial and not legitimate works of art. The one man in England who for many years believed in the possibilities of this new art as an interpretive medium was Thomas Way. He attempted to interest painters in working with the stone and crayon, but without avail. In 1873 he met James Abbott MacNeil Whistler, an American who had studied abroad and established his studio in London. Whistler was influenced by Way's arguments and commenced experiments in lithography.

His success in painting and etching was already recognized in the art centers of Europe and in this new medium he obtained remarkable results by the use of a variety of methods. He handled with equal facility on stone or transfer paper the crayon, chalk, scraper or washes. One of the most effective but elusive means, in which the stone is first covered with a prepared ground, sketched upon with greasy crayon, the whole covered with a wash of ink and the high lights scraped out with a sharp tool, is called "lithotint." Few artists have succeeded in making a lithotint which might be called a work of art, but those of Whistler are the exceptions.

Two of these fine prints have recently been added to the Toledo Museum's collection. One of these, his last work in lithotint, finished in 1896, is *The Thames*, an elaborate composition,—a scene of great detail and activity. He pictures the river and the embankment, foggy and deserted. It is autumn, the trees in





THE THAMES

J. A. M. WHISTLER

the foreground are almost devoid of leaves and through the spaces may be glimpsed a few carriages and pedestrians. On the river itself are several small boats, leading the eye to the center of interest, the buildings on the opposite shore, which are drawn with all the emphasis of which Whistler was capable when he desired to attract attention.

Whistler can be compared with no other artist or group, nor can he truly be said to belong to any one country. In his works can be traced a number of influences, no one more prominent than another. He learned something from the French Impressionists and from the colorists of Holland and Italy. The freedom from unnecessary detail, subtle line

and simplicity of design is traceable to the Japanese. He absorbed from many sources only that which appealed to him and completely ignored the things which other artists might consider important. While others sought for subjects of unusual interest, Whistler took the most hackneyed motif and injected into it his own personality, creating a masterly work of art.

His life is a fascinating study, for his originality and eccentricities have made him one of the most interesting figures in modern art. His character is best delineated in this phrase from Bernhard Sickert's book,—“He was Whistlerian in nationality, period and age.”

*Nell L. Jaffe.*

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### °° MUSEUM NEWS °°

Toledo Museum of Art

EDWARD DRUMMOND LIBBEY, PRESIDENT

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EDITOR, GEORGE W. STEVENS, M. A.

Director of the Toledo Museum of Art.

ASSOCIATE, BLAKE-MORE GODWIN, M. A.

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No. 47

FEBRUARY

1925

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*Art is that science whose laws applied to all things made by man make them most pleasing to the senses.*

#### EDITORIAL

WORK on the addition to our Museum is progressing in a most satisfactory manner. Due to the great generosity of President Edward Drummond Libbey whose gift of \$850,000 has made the addition possible, Toledo will possess one of the largest and best appointed institutions of the kind in the country. The new galleries, auditoriums and class and work rooms will probably be turned over to us completed not later than July, after which there will be several months required to properly install the six thousand or more art objects which have hitherto not been exhibited due to lack of space. The building when completed will provide some fifteen new galleries for paintings and other art objects together with ample provision for our School of Design, a main auditorium three times the size of the old Hemicycle, a smaller lecture and story hour hall for children, a Gothic gallery and countless additional rooms for storage, repairs, packing, administrative and office requirements.

All these are made possible by the munificent gift of President Libbey and it now behooves us to properly support, maintain and utilize the facilities his great generosity have created for the good of all Toledo.

To this end the present members should pay their dues promptly, Dues being Now Due,

and many new members should be secured to assist us in meeting the greatly increased cost of maintenance which will naturally follow the opening of the enlarged building.

Not only is the Museum one of Toledo's greatest assets from an aesthetic standpoint, but it is also the capsheaf of our educational system as well, making it possible for thousands of citizens, students, and children to avail themselves of those advantages leading to self improvement, usefulness and a more perfect understanding of the joys of living.

It is not difficult to estimate the great cultural influence the Museum must exert on the entire community and especially on our young people.

The best investment you can make for your city is to pay your dues promptly and urge others to do likewise, thereby assuring a full and perfect utilization of President Libbey's princely gift to the entire community.

#### COMING EXHIBITIONS

DUE to alterations in the galleries where the addition is being joined to the old building, temporary exhibitions of paintings have of necessity been discontinued, and shows limited to the print gallery, where in March,—provided the workmen have not invaded that room,—will be shown a comprehensive group of material illustrating the processes and materials of print making. This exhibition has been secured as a loan from the Division of Graphic Arts of the United States National Museum, Washington.

The arrangement of the exhibition is planned to make clear to the layman as well as to the student, the essential characteristics by which the various types of prints may be recognized. Among the kinds of prints shown are the early woodcuts and wood engravings, Japanese woodcuts, modern wood engravings, engraving on metal, etching, aquatint, mezzotint, lithography and the commercial methods of photo-lithography, collotype, line and screen photo-engraving and others. The latter so-called photo-mechanical processes should prove of great interest as they are illustrative of modern skill in the reproduction of pictures in both black and white and color.

The Graphic Arts Show will be the last loan exhibition at the Museum until the completion of the building, as the print gallery will be dismantled during the spring months to become a part of the Library.



## PRESIDENT LIBBEY'S GIFT RAPIDLY TAKING FORM

WHEN the Toledo Museum of Art was erected in the spacious Scott Place grounds, the building was deemed adequate for many years to come. Fortunately, however, it was so planned that its size could be increased, and so rapid was the growth of the Museum's collections and its varied educational activities, that hardly four years had elapsed after the opening until an addition was contemplated. Since that time, a matter of seven years, plans have been in the making, and at a meeting of the Trustees on February 6, 1924, President Edward D. Libbey's magnificent gift of \$850,000 for the construction of the addition was announced and the contract for the work, which will more than double the size of the Museum, awarded to the A. Bentley and Sons Company.

Work was begun on the original building in 1909, the plans having been prepared by Green and Wicks of Buffalo and Harry W. Wachter of Toledo, associate architects. The building, two hundred feet long by one hundred deep, was conceived in an adaptation of the Greek Ionic style, constructed of Vermont marble, with a magnificent portico of sixteen fluted monolithic columns at the entrance. The columns and the walls were surmounted by the usual entablature, crowned by a gilded copper cheneau.

The building was placed well back from Monroe Street, rising from an elevated terrace, reached by a broad paved approach, relieved by the central pool and fountain, with its delightful planting. A wide flight of marble steps gave access to the portico and the main entrance. At either side of the entrance were two small offices and directly in front of it the imposing sculpture court, finished in warm buff Indiana limestone forty-four by sixty-six feet in size, surrounded by graceful Ionic columns. At either end of the sculpture court were the principal painting galleries, each flanked by other smaller ones. From one end of the front colonnade of the sculpture court, a door led to the library which in turn opened into the galleries for the display of prints, books and manuscripts. From the other end, the galleries devoted to ceramics, Oriental and Egyptian art, could be reached.

At the ends of the rear colonnade, doors led past coat rooms into the Hemicycle. From these same doors, marble stairways de-

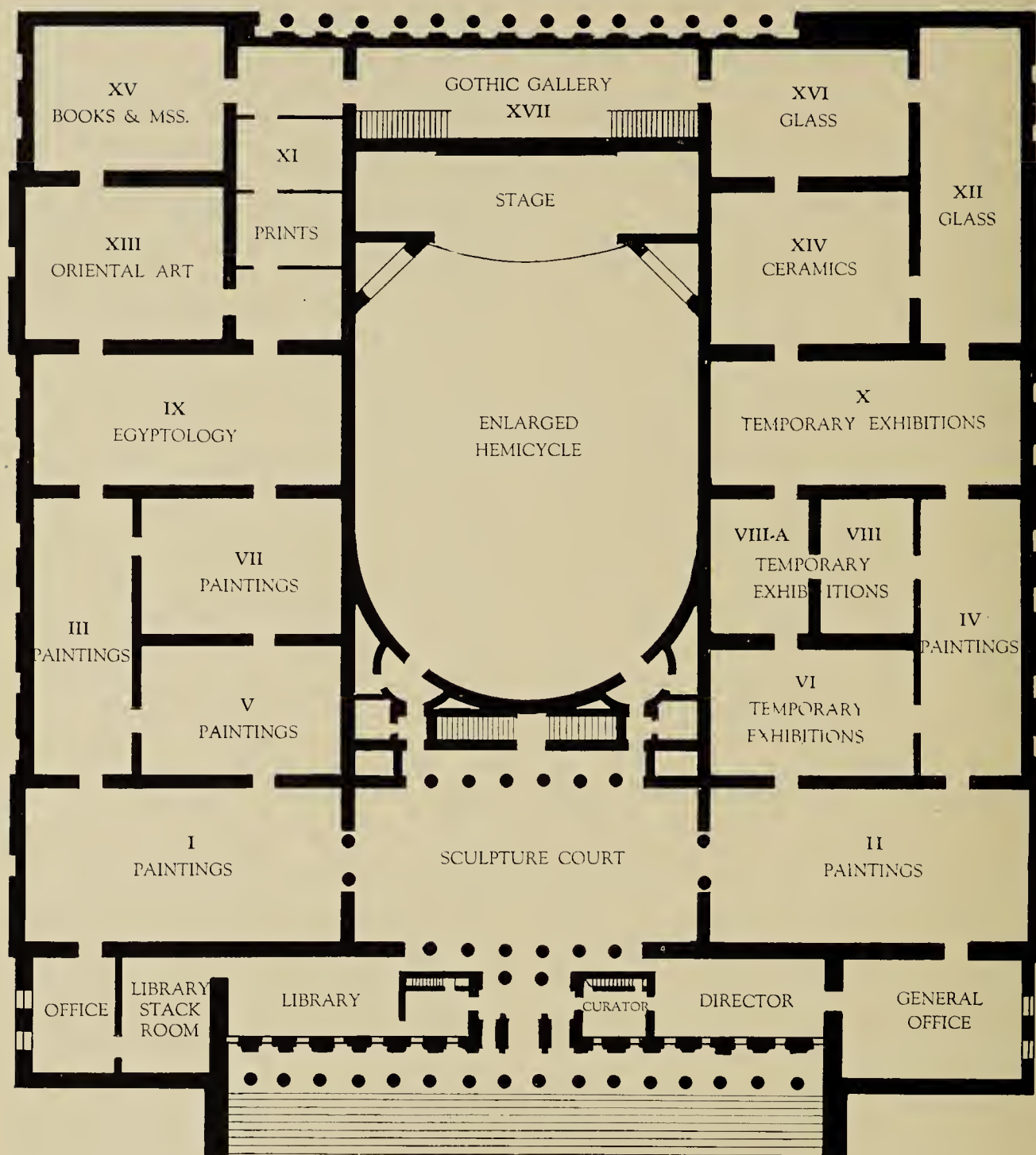
scended to the ground floor where were a number of rooms for exhibitions, classes and the mechanical work inseparable from an art museum, including the printing plant, the photographic department and the shipping room, which last had its own entrance at the end of the drive from Grove Place.

The plans for the addition and certain changes in the existing building have been made by Edward B. Green and Sons of Buffalo, architects, and Samuel R. Lewis of Chicago, heating and ventilating engineer, co-operating with the building committee consisting of Irving E. Macomber, chairman, I. W. Gotshall and Blake-More Godwin. They contemplate no radical departure from the present general design and gallery arrangement. The marble exterior is continued around the building so that it will present the same dignified appearance from every angle. The rear will approach quite close to Grove Place in order to provide the maximum capacity for the Hemicycle and a gallery arrangement which will allow complete circulation through the building. The imposing front colonnade will be duplicated on the Grove Place facade without however, the steps and approach. The entrance will remain on Monroe Street, but there will be others on the ground floor near Grove Place, which can be used on special occasions. Landscaping near the new portion of the building will bring the entire structure into harmony with the surrounding grounds. The completed building will be two hundred feet wide and two hundred and twenty feet deep.

On the main floor all the rooms along the front will be devoted to the administrative offices. The entrance will be enlarged by flanking the present door with openings on each side. The present general office to the left of the entrance will become the information office and there will be located the telephone exchange, checking facilities, and the desk for the sale of catalogs and post cards.

The library will remain in its present location and the gallery next to it will be taken over as a library stack room, equipped with the most modern bookstacks and filing cabinets for lantern slides, reproductions and magazine clippings. Provision is made for the accommodation of 9,000 books in the stack room, in addition to 3,000 in the library proper. Space is provided for a maximum of

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MAIN FLOOR PLAN OF THE COMPLETED BUILDING

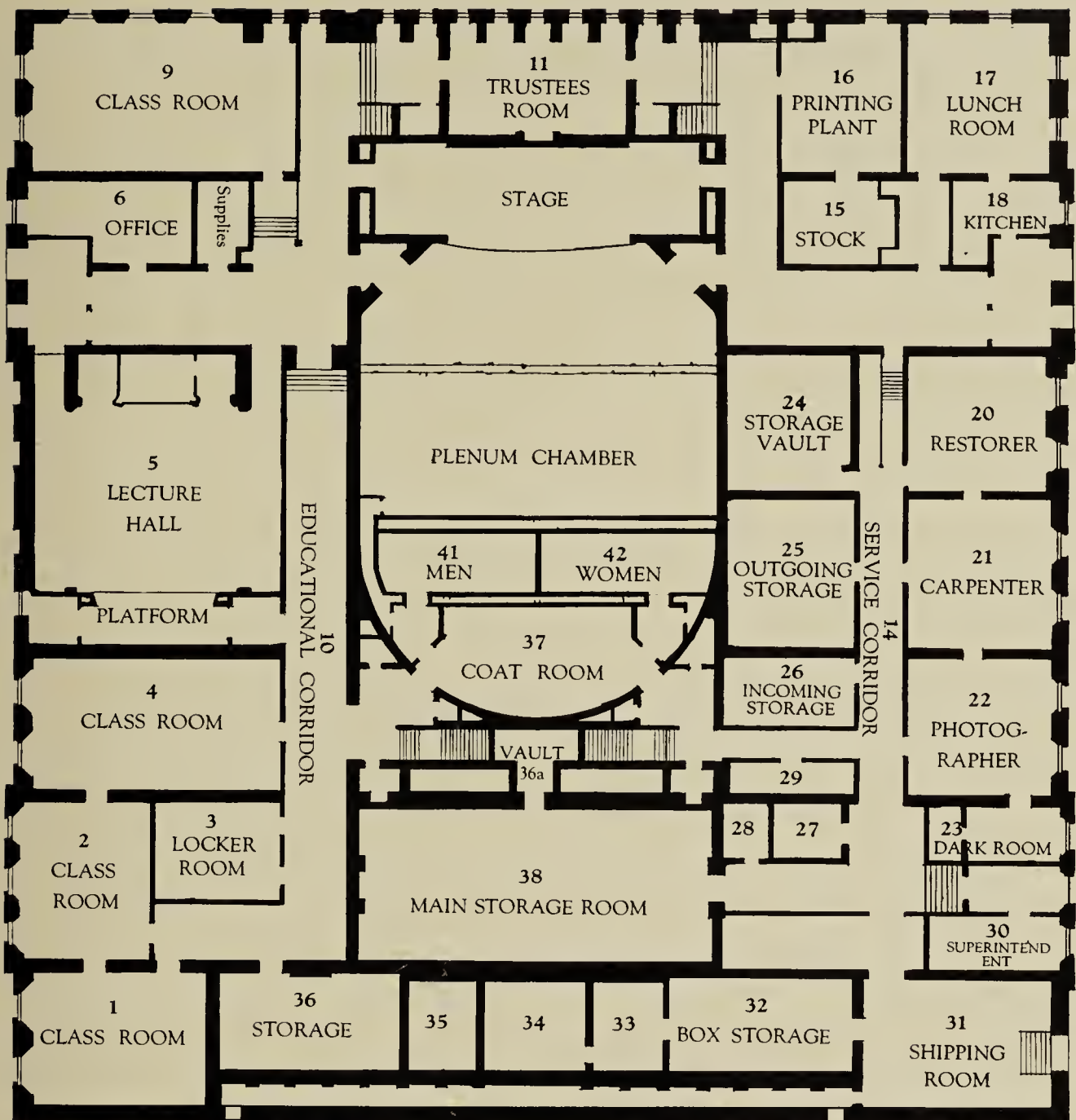
20,000 lantern slides and an almost unlimited number of photographs and clippings. Back of the stack room, the gallery formerly devoted to the collection of prints becomes the office of the Educational Department, and is entered from Gallery I. To the right of the main entrance, the Director's office becomes that of the Curator and communicates with the former ceramics gallery, which becomes the office of the Director. This room will be entirely redecorated, and a fire place as well as low bookcases and cabinets installed. Here

the Director will have his own technical library and space for art material in the process of being studied, expertized and cataloged. Back of the Director's office will be a large general office where the clerical staff will have ample space for its activities.

The sculpture court will be relieved of most of the cases which are now installed in it and will eventually be entirely devoted to plastic art. The entrance doors to the Hemicycle will remain as they are now located but a vast improvement will be made by opening a door



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GROUND FLOOR PLAN OF THE COMPLETED BUILDING

at the center of the rear colonnade of the sculpture court, which will give access to marble stairs leading to the ground floor, thus separating traffic to the class rooms from that into the Hemicycle. Galleries III and IV will be enlarged to double their original size and twelve new galleries added. The accompanying plan shows the tentative use to which each will be put. Those on both sides toward the front of the building will be devoted to paintings. The added space will afford a more spacious display of the Scott and Secor collections as well as the Museum collection of modern paintings including many which for lack of space have been in storage for a number of years. There will be two

large and two small galleries which can be devoted to temporary exhibitions. Gallery VIII-A will be reserved for the display of new acquisitions, which after being shown there, will be installed in their permanent locations.

Large galleries have been provided for Egyptian and Oriental art, both of which collections have been hampered in their development by the crowded conditions.

The collection of early printed books and manuscripts, one of the most choice in the country, will have more adequate space in a gallery provided with both wall and table cases, together with swinging frames which will permit of the display of a great mass of material in a comparatively small space.

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The print collection will occupy four times the space devoted to it heretofore, the gallery being divided into four alcoves, allowing the most important portion of our permanent collection of prints to be kept constantly on display and at the same time giving space for temporary exhibitions of engravings, etchings lithographs and woodblocks.

The ceramics gallery will adequately house not only the collection at present in our possession, but also the recent bequest of three hundred pieces from the late Rev. Alfred Duane Pell. Two galleries have been set apart for the collection of glass. In one of them will be installed the Curtis-Libbey collection of ancient glass, one of the finest in the world, while in the other will be shown mediaeval European and early American glass.

Galleries I and II will be refloored with dark Tennessee marble. All of the other galleries will have quartered oak flooring, the walls being sheathed in wood, covered with appropriate fabrics to allow easy changing of exhibitions. All of the galleries will be skylighted. The exception to this general rule is the Gothic gallery at the rear of the Hemicycle. It is the only period room at present contemplated, and will be constructed in the style of the Gothic epoch. A random flagstone floor will give character to the room. The walls will be of Indiana limestone and carved corbels will support the vaulting of the ceiling. It will be sidelighted from three windows which provide an excellent place for the exhibition of such Gothic stained glass as the Museum may acquire in the future. From this room stone stairs lead to the corridors on the ground floor. The balusters of the stairs and the mouldings about the windows and doors will exhibit in their carving a refined Gothic treatment.

The Hemicycle will retain its present curve but to that curve there will be added a rectangle increasing its seating capacity from 288 to 850 and providing a stage sixty-six feet in length and about twenty-seven feet in depth. The floor will be inclined from the main floor level at the entrances to the ground floor level at the stage with exits to the ground floor at either side. It will be floored with cork tile and provided with upholstered opera chairs. The walls will be treated in old English oak panelling below and travertine above. The ceiling will show beams supporting a large opening in the center beneath

a plaster canopy from which light will be reflected for the general illumination of the Hemicycle. A projection room will be provided at the rear of the auditorium equipped with motion picture machines, stereopticons, flood and spotlights. The stage is of ample dimensions to accommodate a large chorus or a symphony orchestra and yet the proportions of the whole are such that a lecture or chamber music may be presented with equal ease. Above the wings at either side of the stage, space has been provided for the future installation of a pipe organ and a location set apart for the console in the auditorium. The room will be ideal for lectures, concerts, motion pictures, and dramatics. Under the stage of the Hemicycle will be dressing rooms and storage rooms for stage equipment.

The ground floor is divided by the Hemicycle into two sections, one of them set apart for the educational work of the Museum and another for its technical and mechanical functions. At the foot of the main stairway will be public telephone booths, washrooms, and a large coat room. On one side running the depth of the building will be the Educational Corridor connecting four splendid classrooms of varying sizes. They will be used primarily for the classes of the Museum School of Design which will be removed from the old Scott House and brought into the Museum where all of the students may have the advantage not only of much better facilities than they now enjoy but of intimate connection with the Museum's collections which provide so many opportunities for the study of design in the works of great masters. These classrooms are built upon the most approved design, with fabric covered wood sheathed walls making it easy to display the work of the students as well as material of an inspirational nature. The rooms will also be available for art history and art appreciation classes and for the use of art study clubs and committee meetings. An office is provided for the use of the Museum instructors and a supply room from which materials will be sold at cost. The locker room will house the students' materials in individual lockers.

There will be an additional lecture hall seating 250 people, treated in the Gothic style. It will be available not only for the Monday evening lectures but for the many talks to children provided by the educational department of the Museum, for intimate concerts, pupils' recitals, and motion pictures.



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Directly under the Gothic gallery an oak panelled room has been set apart for the Trustees. It will have a fireplace and small bookcases and will afford a regular meeting place for the Trustees and their committees.

On the service side of the building will be the lunch room for visitors, treated in the American Colonial style; the walls being an ivory tone with mahogany woodwork. Off the same corridor will be the printing plant in which all of the Museum's publications will be printed and bound. There will be well lighted rooms for the restorer, the carpenter shop and the photographic department, and an office for the Building Superintendent with its own door leading out of the building. Next to his office, in its present location, will be the shipping room through which incoming and outgoing shipments are handled, and in the rear are to be storage rooms for the boxes in which temporary exhibitions are received. A convenient elevator conveys the exhibits to the main floor.

There will be separate rooms for the storage of incoming and outgoing exhibitions and a storage vault opposite the restorer's room, for such material as is being cleaned or otherwise prepared for exhibition.

The main storage room will contain large metal screens, traveling on tracks. Pictures stored upon them may be easily drawn into view for the benefit of the student who is desirous of studying them. It will also have along one wall, dust tight steel storage cases with glass doors in which objects not installed in the galleries may be kept.

The basement is reached from the service corridor, and gives access to the transformer vault, just outside the building, the switch-board room and the emergency lighting system. It also contains large rooms for the storage of pedestals, lumber, cases and other heavy objects. There also is to be located the mechanical ventilating system.

Especial attention has been given by the building committee not only to the artistic but to the mechanical details of the building. A heating and ventilating system has been devised which will be applied to the old as well as to the new portions and which will drive clean fresh air into the Hemicycle, the classrooms, the lecture hall and the galleries. The vitiated air will be exhausted from the rooms. Heating will be automatically controlled. The lighting of the galleries, Hemicycle and classrooms, will be along the lines

of the most recent developments in that field. Special pains have been taken to select a ceiling glass for the galleries that gives great diffusion and will transmit the maximum of light. An emergency lighting system has been provided so that in case the normal electrical energy fails, there will be automatically turned on a few lights in each gallery, classroom and corridor and at the same time enough current will be furnished the Hemicycle and the lecture hall to continue undisturbed any sort of program which may be going on there. The acoustic properties of both auditoriums have been carefully considered and acoustic plaster will be employed in the ceilings of work rooms, corridors and class rooms to absorb and deaden the sound and prevent it from being communicated to the galleries or auditoriums.

When completed, the Toledo Museum, through the munificence of President Edward Drummond Libbey will have one of the finest, most modern and efficient Museum plants in the world. In size it will compare more than favorably with those in other cities of equal or greater population. It will be larger than the museums in Minneapolis and Buffalo, about equal to that in Cleveland, and half the size of the one now under construction in Detroit. In beauty it will be surpassed by none. In utility it will be without a peer.

While the galleries are arranged and equipped primarily for the collections which have already been accumulated, thought of the future has been taken to the end that the greatest possible flexibility has been secured. Except in one or two instances it will be easily possible to change entirely the character of the exhibits in any gallery, as well as to rearrange them. Further expansion of the building is still possible by the addition of wings at either side of the rear. The interior of the building is so planned that such extensions will not disturb it, but will only continue the present general arrangement, which has been found most satisfactory in carrying on the Museum activities, so many of which have been developed without precedent or guidance from other institutions.

It is hoped that the building may be completed in the spring of 1925 in ample time to allow for the perfect installation of the various collections in their new locations so that the official opening may take place in the early winter.

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HOURS

The Museum is open week days from 10 A. M. to 4 P. M.  
On Sundays and Holidays from 1 to 5 P. M.  
On Monday evenings from 7 to 10.  
Admission is free at all times.  
Children and Study Clubs are especially welcome.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, which membership gives all members of a family and their out-of-town guests all the privileges of the Museum. There are also Life and other classes of Membership.

PAY TEN DOLLARS A YEAR AND MAKE THE MUSEUM AND ITS FREE  
EDUCATIONAL WORK FOR ALL THE CHILDREN OF TOLEDO POSSIBLE